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ning ten years after the artist's death.

"*The Flower Girl*" may be conjectured as a charming debutante in an outdoor setting. In a blue hat and blouse, she is standing beside a painted table on which bouquets of cut flowers are arranged in glass jars. One hand rests lightly on the table while with the other she is about to take the flowers from the vase. In the back-

ground shrubs and trees brilliant in their green foliage of spring are suggested.

Miss Turner is pre-eminently a colorist. She uses pure pigments to a brilliant but singularly harmonious end. Through the scintillating color, largely achieved by the material methods of the impressionists, there is a play of light and shade and a pleasing pattern.

C. H. B.

IN MONET'S GARDEN

As "necessity is the mother of invention," so M. Camille Pissarro introduced a more perfect method of depicting light and atmosphere as a result of Turner's prototype, the "pink and golden" landscapes. Pissarro was able to supply the demand for outdoor "effects" by dividing tones into their primary colors, which were then placed on the canvas side by side in points of pigment according to a method called "pointalism." Greater brilliancy and illusion of light or atmosphere was thus produced, the eye being attracted first to one hue and then to the other.

Claude Monet was one of the earliest to paint in this way. He theorized, experimented and carried technique farther than Pissarro. Finally his skill became so great that it permitted him to divide tones automatically. He was concerned with the appearances of the same subject in vary-

ing climatic, atmospheric and light conditions.

"*Les Gladiolus*" takes us to a corner of Monet's Giverny garden, where the artist still enjoys the colorful flowers blooming in rotation throughout the season. It is said that he still spends a large sum each year to be assured of a complete picture of growing, blossoming life. One can find him very often walking about in this same spot, working or simply admiring the beauty of nature.

In this picture Monet has found the happy solution of the impressionistic method. He juxtaposes points of bright, primary or pure colors, but in so doing has often made a single spot serve for the representation of a gladiolus blossom. Thus the technique is less apparent in the general effectiveness of the ensemble than when one big, flat surface was divided up into myriads of little spots. Here,



"LES GLADIOLES," BY CLAUDE MONET.
RECENTLY PURCHASED.

too, the contrast of the red flowers is pleasingly balanced by the green foliage. Truly it is an unusually attractive subject, design and color

combination for an impressionistic picture. It was recently purchased for the permanent collection of the Institute. R. P.

PAINTING BY LE SIDANER ACQUIRED

Tea is over. Two friends have hastened away, leaving hat and scarf, to wander about and watch the sun setting in the west. Here and there the walls are bright with the glow of a lingering ray of sunshine. The scene is itself bathed in soothing delicate twilight, in which tones are subtly graded and harmonized. Here is tranquillity and comfort, a haven apart from

the outer world of meaningless toil. A spirit of congeniality and good cheer between friends is more strongly emphasized by suggesting figures rather than actually by picturing them.

A picture of this scene, "*La Table de Thé*" by Henri Le Sidaner is now in the Institute, a recent purchase from the International Exhibition of the Carnegie Insti-